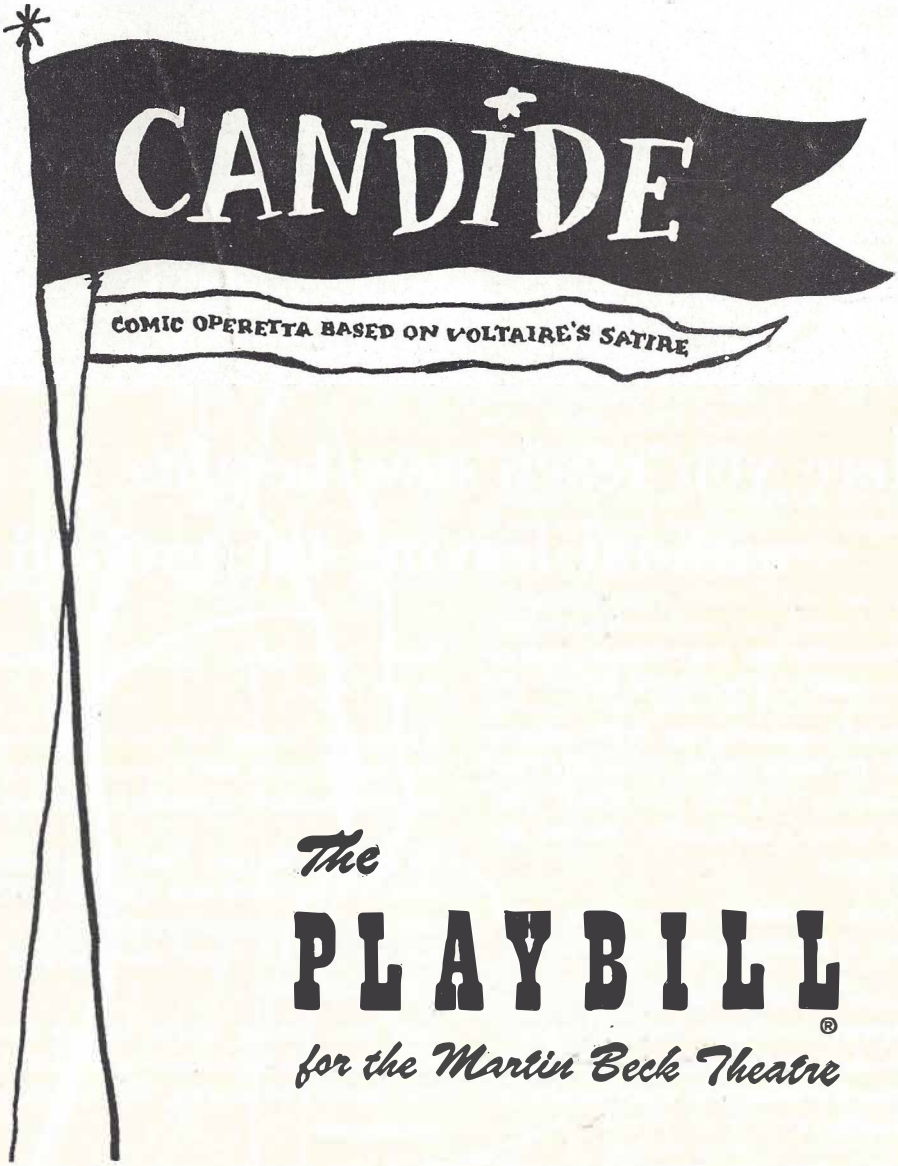

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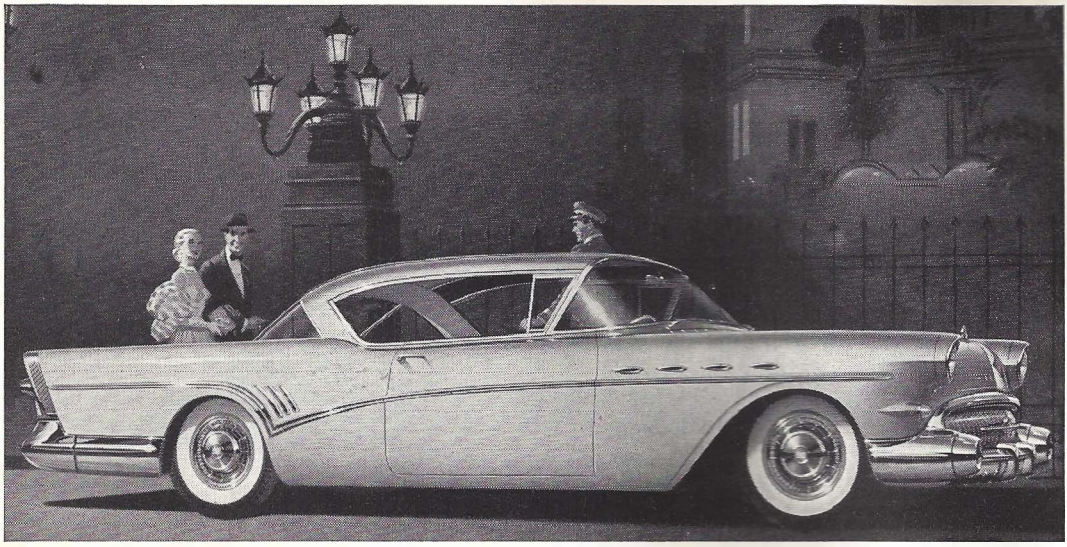

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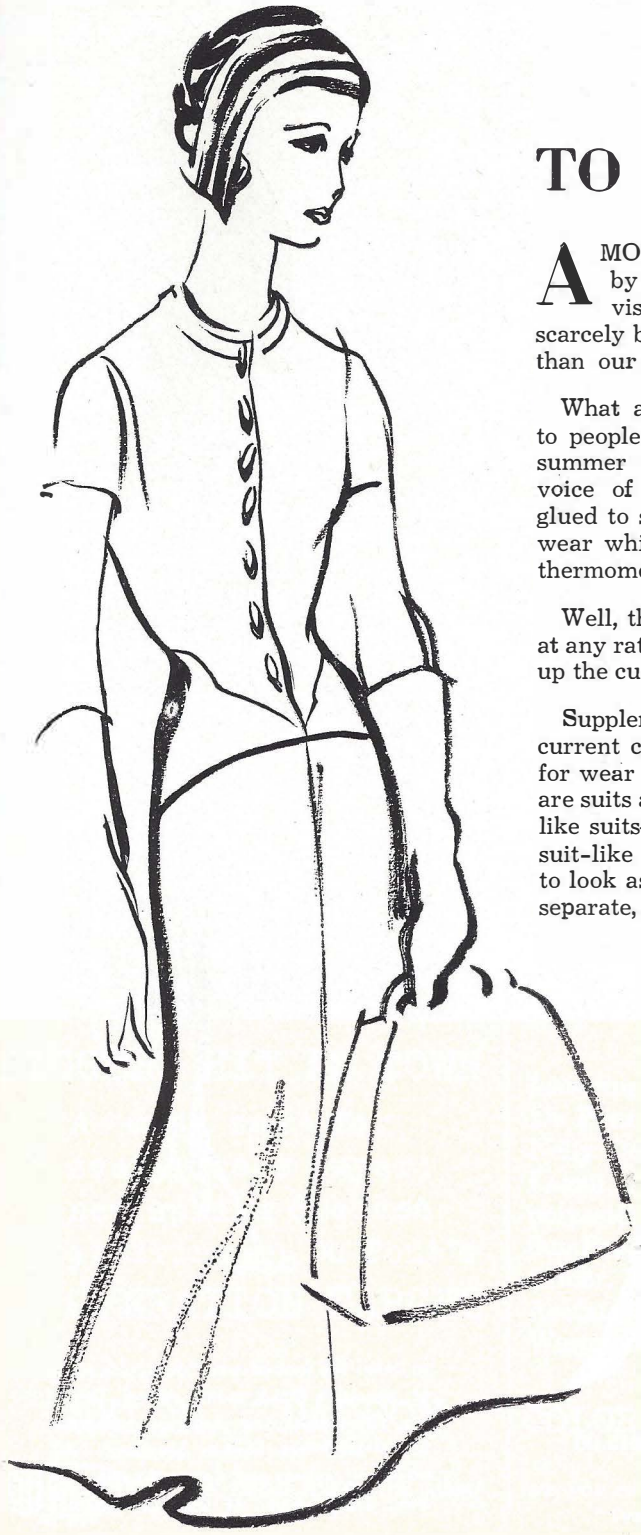

TO THE LADIES

AMONG all the bewilderments offered by our city to its increasing hordes of visitors from foreign parts, there can scarcely be one that leaves them more at sea than our local fashion antics in midwinter.

What a topsy-turvy world it must seem to people unaccustomed to our ways!—with summer signs and portents preceding the voice of the turtle, and frostbitten noses glued to sunny shop-windows full of beach-wear while traffic slides by on ice and the thermometer hits zero.

Well, the natives know what it's all about, at any rate; and the visitors are quick to pick up the cult of the winter vacation.

Supplementary lesson, to be learned from current cruise collections: Favorite offerings for wear en route and in urban ports of call are suits and *trompe-l'oeil* costumes that *look* like suits—i.e., jacketed dresses with narrow suit-like skirts, and one-piece dresses built to look as if their bolero or jacket tops were separate, and could come off. —B. B.

In linen: The two-piece suit, hallmarked "Trigere" (by the lissome line, the seamed shaping, the easy way it fits). Skirt and cardigan jacket, in blond-blue or sand-beige Panama weave linen—an aristocrat among casual suits, destined for a long and useful career at home and abroad. Suit by Pauline Trigere; at Bonwit Teller.

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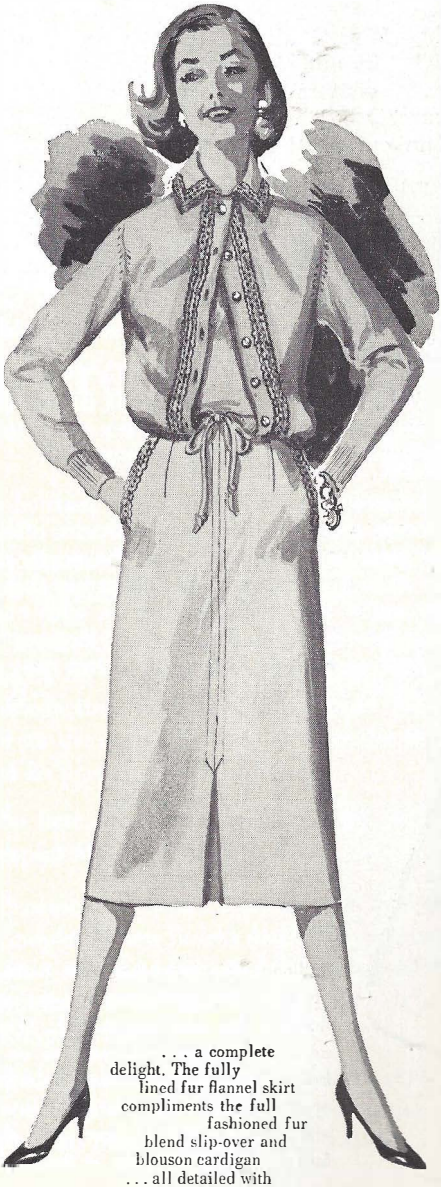

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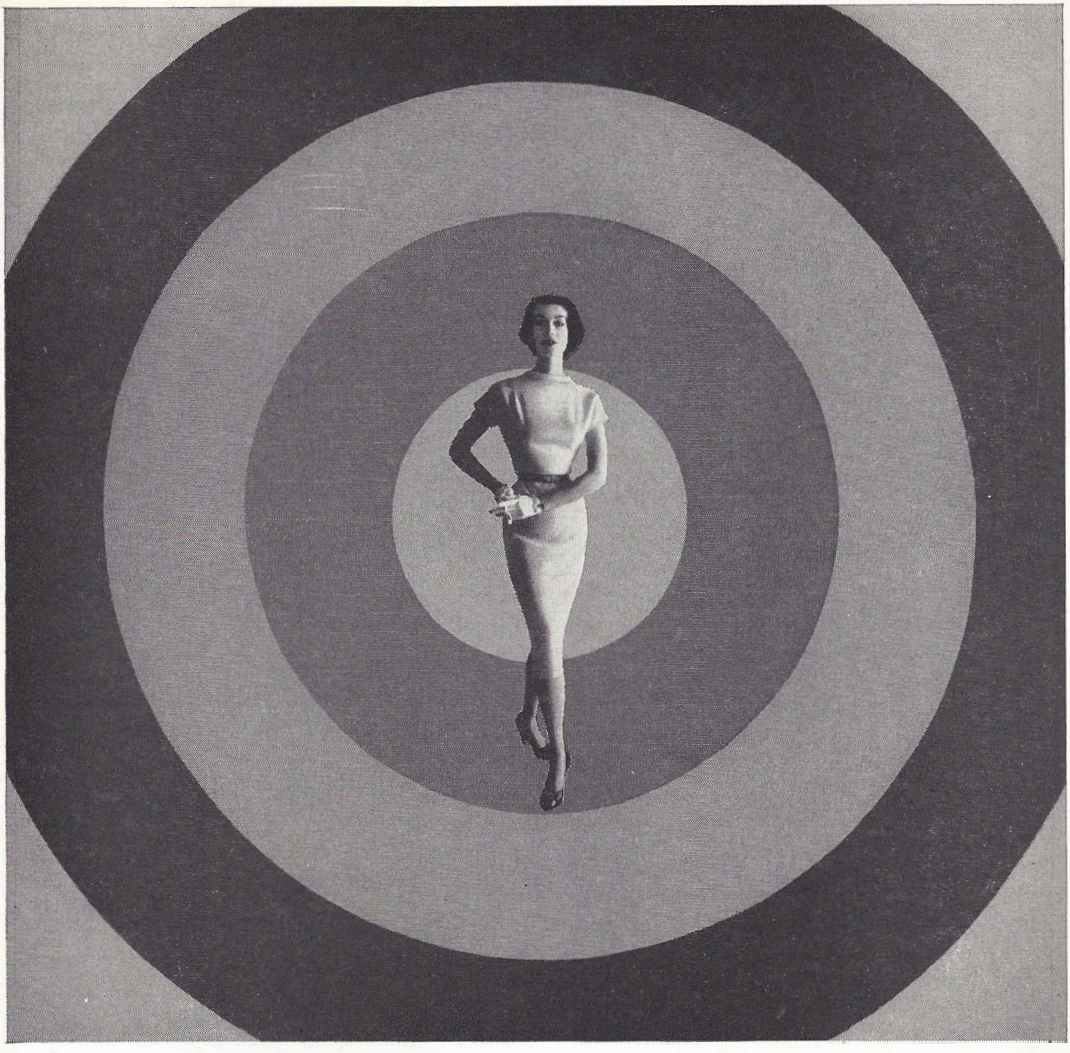
TO THE LADIES

(Continued)

In linen: The look-of-a-suit dress with jacket; precision fitted, seams welted. Dress-top (sleeveless) and jacket are snugged close; skirt has built-in hippiness. All white, or mauve; and done with the true Jane Derby flair. At Elizabeth Arden.



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THE THEATRE

By Eugene Burr

FROM time to time this pillar of occasional information has pointed out one or another facet of the modern theatre (usually a facet having something to do with what is quaintly called The Method) that has fallen into disuse or disrespect, its desuetude causing an old-fashioned and theatrically healthy return to tried and true methods (without a capital "M"). In recent seasons still another such has forced itself upon the attention; though this one, by no conceivable stretch of either the imagination or malice, can possibly be blamed on the Method. It is the recent decline of type-casting, that bane of the modern theatre through which the actor was tacitly denied credit for knowing his own craft.

Type-casting came in with the addenda of the 20th century, like the run system. As you know, it condemned a performer who happened to make a hit in a certain type of role to the playing of that type of role for the rest of his professional life. It created the personality player, as opposed to the actor.

But, in the past season or two, there have been real and encouraging signs that it is dropping away. One clear current sign is the presence of Robert Weede, who for some 20 years graced the somewhat strait-laced histrionics of grand opera, as the anything but strait-laced star of "The Most Happy Fella." This was casting that took courage and it paid off eminently well.

Mr. Weede, of course, was by no means the first to step from Puccini to pops. Ezio Pinza had sensationally preceded him in "South Pacific," wherein he became the beau ideal of all post-adolescent Lotharios. In the mid-thirties Everett Marshall had performed a similar feat—but, except for that one instance, memory has to go back to the days before type-casting became a shibboleth in order to dredge other examples.

THE trend away from type-casting has recently covered far more than excursions from recitative to ragtime. Take, for example, the case of Burl Ives, for many years one of America's favorite folk-singers. Not only was he known purely as a balladeer, but his coast-line was, and is, somewhat expansive, thereby restricting the number of roles he can amply fill. But he did Squire Hardcastle in the revival of "She Stoops to Conquer"; and, as you know, he was sensational as Big Daddy in "Cat On A Hot Tin Roof."

Or Vivian Blaine, who had been hailed quite properly as a standout in the song-and-dance but who gave no particular indication of an incipient Duse; so that when she went into the heavy lead role of "A Hatful Of Rain," eyebrows were raised among the wiseboys. The eyebrows went up even further at the excellence of her performance.

Ed Wynn, who for years billed himself as the Perfect Fool, recently won an award for his performance in a straight and schmaltz-filled dramatic role. And of course, in a field apart from the theatre, the coup de grace of all conceivable type-casting is purportedly in the making: the threatened appearance as a Tolstoyan heroine of Marilyn Monroe.

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A comic operetta based on Voltaire's satire

Book by LILLIAN HELLMAN

Score by LEONARD BERNSTEIN

Lyrics by RICHARD WILBUR

Other lyrics by John Latouche
and Dorothy Parker

starring

MAX ADRIAN

with

ROBERT ROUNSEVILLE BARBARA COOK

WILLIAM OLVIS

Boris Aplon · William Chapman · Louis Edmonds · Joseph Bernard · Margot Moser

and

IRRA PETINA

Production designed by OLIVER SMITH
Costumes designed by IRENE SHARAFF
Lighting by PAUL MORRISON
Musical Director, SAMUEL KRACHMALNICK
Orchestrations by Leonard Bernstein and Hershy Kay
Hair Styles by Ronald de Mann
PRODUCTION ASSOCIATE, THOMAS HAMMOND

Directed by TYRONE GUTHRIE

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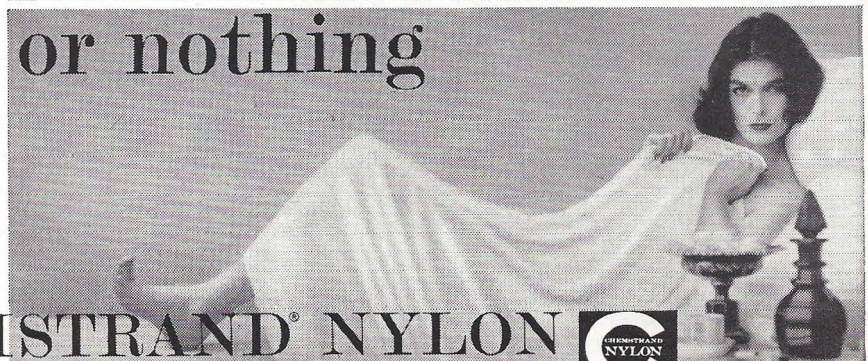

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CAST

ACT ONE

Scene 1—Westphalia.

DR. PANGLOSS ..... **MAX ADRIAN**
CUNEGONDE ..... **BARBARA COOK**
CANDIDE ..... **ROBERT ROUNSEVILLE**
BARON ..... **ROBERT MESROBIAN**
MAXIMILLIAN ..... **LOUIS EDMONDS**
KING OF HESSE ..... **CONRAD BAIN**
HESSE'S GENERAL ..... **NORMAN ROLAND**

Scene 1A—Candide Travels to Lisbon.

CANDIDE ..... **ROBERT ROUNSEVILLE**
MAN ..... **BORIS APLON**
WOMAN ..... **DORIS OKERSON**
DUTCH LADY ..... **MARGARET ROY**
DUTCH MAN ..... **TONY DRAKE**
ATHEIST ..... **ROBERT RUE**

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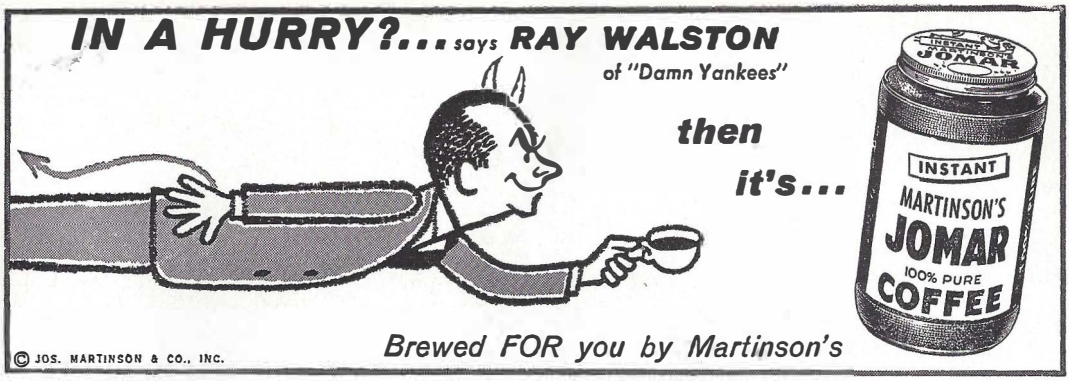

Scene 2—Lisbon.

ARAB CONJUROR ..... **ROBERT BARRY**
CANDIDE ..... **ROBERT ROUNSEVILLE**
INFANT CASMIRA ..... **MARIA NOVOTNA**
DR. PANGLOSS ..... **MAX ADRIAN**
LAWYER ..... **WILLIAM CHAPMAN**
VERY, VERY OLD INQUISITOR ..... **CONRAD BAIN**
VERY OLD INQUISITOR ..... **CHARLES ASCHMANN**

(Junkman, Robert Cosden; Wine-Seller, Stanley Grover; Bear, Charles Morrell; Bear Man, Robert Rue; Alchemist, Charles Aschmann; Grocery Lady, Margaret Roy.

Scene 2A—Candide Travels to Paris.

BEGGARS ..... **MARGARET ROY, ROBERT COSDEN, THOMAS PYLE**
CANDIDE ..... **ROBERT ROUNSEVILLE**
FRENCH LADY ..... **MAUD SCHEERER**

Scene 3—Paris.

OLD LADY ..... **IRRA PETINA**
MARQUIS MILTON ..... **BORIS APLON**
SULTAN MILTON ..... **JOSEPH BERNARD**
CUNEGONDE ..... **BARBARA COOK**
CANDIDE ..... **ROBERT ROUNSEVILLE**
PILGRIM FATHER ..... **ROBERT RUE**

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Scene 3A—They Travel to Buenos Aires.

PILGRIM FATHER ..... **ROBERT RUE**
PILGRIM MOTHER ..... **DOROTHY KREBILL**
CUNEGONDE ..... **BARBARA COOK**
OLD LADY ..... **IRRA PETINA**
CANDIDE ..... **ROBERT ROUNSEVILLE**
CAPTAIN ..... **CONRAD BAIN**

Scene 4—Buenos Aires.

MARTIN ..... **MAX ADRIAN**
CAPTAIN ..... **CONRAD BAIN**
PILGRIM FATHER ..... **ROBERT RUE**
CANDIDE ..... **ROBERT ROUNSEVILLE**
CUNEGONDE ..... **BARBARA COOK**
OLD LADY ..... **IRRA PETINA**
MAXIMILLIAN ..... **LOUIS EDMONDS**
GOVERNOR OF BUENOS AIRES ..... **WILLIAM OLVIS**
OFFICERS ..... **GEORGE BLACKWELL**, **TONY DRAKE**, **THOMAS PYLE**

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ACT TWO

Scene 1—Buenos Aires.

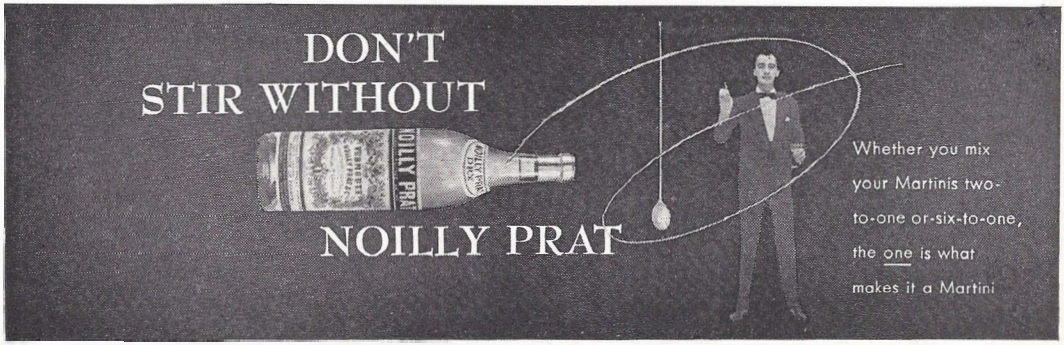
CUNEGONDE ..... **BARBARA COOK**
GOVERNOR OF BUENOS AIRES ..... **WILLIAM OLVIS**
OLD LADY ..... **IRRA PETINA**
MARTIN ..... **MAX ADRIAN**
CANDIDE ..... **ROBERT ROUNSEVILLE**
OFFICERS ..... **GEORGE BLACKWELL, TONY DRAKE, THOMAS PYLE**

Scene 1A—Candide Travels to Venice.

CANDIDE ..... **ROBERT ROUNSEVILLE**
MARTIN AND DR. PANGLOSS ..... **MAX ADRIAN**

Scene 2—Venice.

FERONE ..... **WILLIAM CHAPMAN**
MADAME SOFRONIA ..... **IRRA PETINA**
DUCHESS ..... **MAUD SCHEERER**
PREFECT OF POLICE ..... **NORMAN ROLAND**
PRINCE IVAN ..... **ROBERT MESROBIAN**
SCRUB LADY ..... **BARBARA COOK**
CANDIDE ..... **ROBERT ROUNSEVILLE**
DR. PANGLOSS ..... **MAX ADRIAN**



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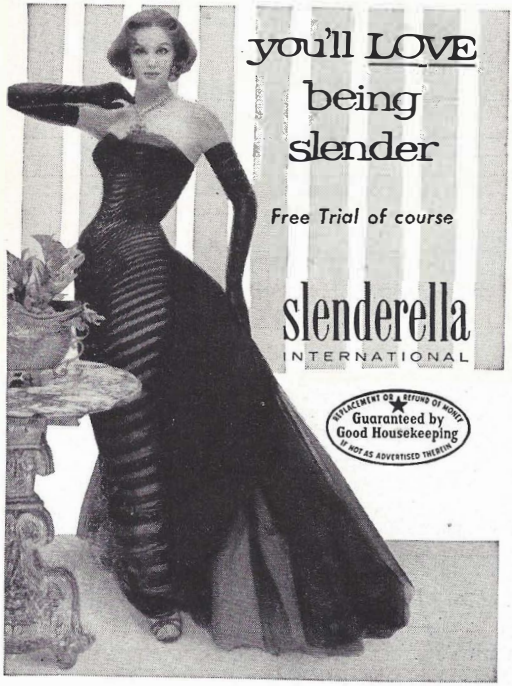

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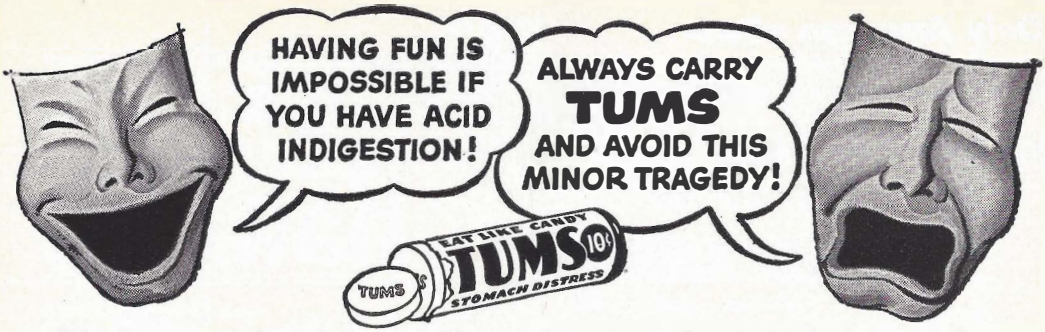
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(Duke of Naples, Charles Aschmann; Croupier, Robert Barry; Lady Cutely, Dori Davis; Lady Toothly, George Blackwell; Lady Soothly, Fred Jones; Lady Richmond, Thomas Pyle.)

***Scene 3*—Westphalia.**

MAXIMILLIAN ..... **LOUIS EDMONDS**
CUNEGONDE ..... **BARBARA COOK**
CANDIDE ..... **ROBERT ROUNSEVILLE**
OLD LADY ..... **IRRA PETINA**
DR. PANGLOSS ..... **MAX ADRIAN**

SINGERS: Peggyann Alderman, Charles Aschmann, Robert Barry, George Blackwell, Dori Davis, Jack DeLon, Tony Drake, Naomi Farr, Stanley Grover, Fred Jones, Mollie Knight, Dorothy Krebill, Vivian Laurence, Henry Lawrence, Robert Mesrobian, Lois Monroe, Doris Okerson, Thomas Pyle, Margaret Roy, Robert Rue, Mara Shorr, Dorothy White.

DANCERS: Alvin Beam, Charles Czarny, Marvin Gordon, Carmen Gutierrez, Charles Morrell, Frances Noble, Liane Plane, Gloria Stevens.

MUSICAL NUMBERS

ACT I.

Scene 1.

Ensemble: "The Best of All Possible Worlds" ..... Pangloss and Chorus
Duet: "Oh, Happy We" ..... Candide and Cunegonde
Song: "It Must Be So" ..... Candide

Scene 2.

Lisbon Sequence ..... Infant Casmira, Conjuror, and Chorus

Scene 2A.

Song: "It Must Be Me" ..... Candide

Scene 3.

Mazurka
Aria: "Glitter and Be Gay" ..... Cunegonde
Duet: "You Were Dead, You Know" ..... Candide and Cunegonde

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Scene 3A.

Pilgrims' Procession ..... Pilgrims

Scene 4.

Serenade: "My Love" ..... The Governor, Cunegonde, Old Lady
Tango: "I Am Easily Assimilated" ..... Old Lady, Cunegonde and Chorus
Quartet Finale ..... Cunegonde, Candide, Old Lady and Governor

ACT II.

Scene 1.

Trio: "Quiet" ..... Cunegonde, Old Lady and Governor
Ballad: "Eldorado" ..... Candide
Schottische: "Bon Voyage" ..... Governor and Chorus

Scene 2.

Waltz: "What's the Use?" ..... Old Lady, Bazzini, Ferone, Ivan and Chorus
Gavotte ..... Pangloss, Old Lady, Cunegonde and Candide

Scene 3.

Finale: "Make Our Garden Grow" ..... Entire Company

CREDITS

Scenery built by Nolan Bros. Scenery painted by E. B. Dunkel Studios. Costumes executed by Karinska. Shoes by Capezio. Stockings and gloves by Jesse Zimmer. Leggings by Georges. Chandeliers by Wm. Cook. Lighting equipment by Century Lighting Co. Beverages by Taittinger. Fabrics by Dazian's and Gladstone. Shrubbery by Decorative Plant Corp. Draperies by I. Weiss. Bear executed by Chenko. Candelabra by City Knickerbocker.

The Management wishes to express its appreciation to Anna Sokolow for her assistance.

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Dance Supervisor ..... Wallace Seibert
Assistant to Miss Sharaff ..... Ann Roth
Assistant Conductor ..... Frederick Vogelgesang
Musical Assistant ..... Joseph Lewis

Musical materials prepared under supervision of Arnold Arnstein.

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Assistant Property Master ..... Edward Schneck

Understudies for "Candide"

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

Candide, Stanley Grover; Cunegonde, Margot Moser; Old Lady, Dorothy Krebill; Governor, Tony Drake.

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WHO'S WHO IN THE CAST

MAX ADRIAN (Dr. Pangloss and Martin)

It takes two and a half columns in Who's Who in the Theatre to summarize Max Adrian's elaborate career in the British theatre. Born in Ireland, he progressed from his debut as a chorus boy in London musicals to leading roles with The Old Vic. Several of his most notable appearances were with John Gielgud in "Hamlet," and "Love for Love," as The Dauphin in "Saint Joan," and in "The Duchess of Malfi," "The Country Wife," "The Devil's Disciple," and "The Doctor's Dilemma." He also scored especial personal triumphs in "The Circle," "Our Betters" and "Midsummer Night's Dream." On the screen he appeared with Laurence Olivier in "Henry V," with Michael Redgrave in "Kips," and with Robert Donat in "The Young Mr. Pip." Most recently he completed a film role in Italy in "Her Favorite Husband." Mr. Adrian is also at home in musicals inasmuch as for the past nine years he has been appearing in London in a series of intimate revues. There were seven in all, among them "Tuppence Coloured," "Penny Plain," "Oranges and Lemons," "Airs on a Shoestring" and "Fresh Airs."

ROBERT ROUNSEVILLE (Candide)

Robert Rounseville is perhaps most renowned for his role as the romantic lead in the British film "Tales of Hoffmann," in which he scored a personal triumph. Mr. Rounseville was born and educated in Attleboro, Mass., and he also attended Tufts College. In fact, it was with the Tufts Glee Club that he first gave singing serious thought. He commenced his professional singing in small roles in Broadway musicals and got his first notable opportunity when he was asked to sing opposite Maggie Teyte in the New York City Center production of "Pelleas and Melisande." Since then he has appeared opposite Gladys Swarthout in "Carmen," on television; in the world premiere of the Stravinsky-Auden opera "Rake's Progress," in Venice; in the world premiere of "The Dybbuk," in New York; and with Martyn Green in Gilbert and Sullivan concerts. Other important appearances have been in "Blossom Time" and "Orpheus in the Underworld." In between these appearances he has given concerts from coast to coast and appeared frequently on TV.

BARBARA COOK (Cunegonde)

Barbara Cook was active in school functions and with the USO units that entertained the Servicemen in her native Atlanta. When she first came to New York, seeking a career in the theatre, she paid for her singing lessons by working as a typist. Soon she was singing at the Darbury Room in Boston, where her engagement was extended to nine months. As a result she was engaged for a summer at Tamamint, in Pennsylvania, where she did a fresh revue each week, gaining precious experience. This preparation led to an appearance at the Blue Angel, in New York, and the Blackhawk, in Chicago. In 1953 Rodgers and Hammerstein signed her for the role of Ado Annie in their touring "Oklahoma!", and "Carousel" at the New York City Center. She drew such critical praise for her portrayal of Carrie in "Carousel" that she was tapped for the role of the Amish maid on Broadway in "Plain and Fancy." On TV she has been seen in "Bloomer Girl," the "Ed Sullivan Show" and "Babes in Toyland."

IRRA PETINA (Old Lady)

Irra Petina was born in Russia, but when she was a baby her family fled the revolution and settled in Shanghai. Her father sacrificed his most valuable possession, a rare Guarnerius violin, and with the proceeds dispatched his daughter to America to study. She won a scholarship at the Curtis Institute, but before the term had run its course she was signed by the Metropolitan. For the next ten years her lovely mezzo graced the Met stage, and her portrayal of Carmen has taken its place among the legendary annals of the famous opera company. She also reaped praise for her Octavio in "Der Rosenkavalier," "Mignon" and a score of other stellar roles. She took a leave of absence from the Met to star in "Song of Norway" in 1944, and in Villa-Lobos' musical, "Magdalena." In 1950 she rejoined the Met and a couple of seasons later she toured as Rosalinda in "Die Fledermaus." She has also appeared with the San Francisco Opera Company, as a guest at the Teatro Colon in Buenos Aires, and she has starred with summer operetta companies in "The Merry Widow," "Music in the Air," and "The Red Mill."

(Continued on page 22)

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WHO'S WHO IN THE CAST
(Continued)

WILLIAM OLVIS (Governor)

William Olvis has won praise in virtually every media of vocal music, including opera, operetta, concert, Broadway and motion pictures. He appeared in the films "Interrupted Melody" and "Deep in My Heart" and then declined further movie offers in order to go to Italy on a Fulbright Fellowship. He made his operatic debut with the Rome Opera in "Lucia di Lammermoor," and later sang in concert under Tulio Serafin. He appeared in Mahler's "Das Lied Von der Erde" in Turin and a TV version of Rossini's "La Cenerentola" in Milan. Since then he has concertized extensively throughout Europe and the United States.

BORIS APLON (Marquis Milton)

Boris Aplon started acting in his teens, with De Wolf Hopper in Gilbert & Sullivan Repertory. This was followed by four years of Shakespearean repertory with the Globe Theatre, in company with such aspiring young players as David Wayne, Martha Scott and Arthur Kennedy. For 12 years he was the villain in "Captain Midnight," a radio and TV serial. He scored at the New York City Center in "Carousel" and "Show Boat" and he has toured in "Kismet," "Plain and Fancy," "On the Town" and "Hazel Flagg."

WILLIAM CHAPMAN (Lawyer and Ferone)

William Chapman began acting as a contract player with Paramount Pictures. He later appeared in concert with Lauritz Melchior, and in numerous night clubs. Last summer he played the King of Siam in "The King and I" and during the summers of 1954 and 1955 he played Sinbad and Aladdin in the Jones Beach attraction "Arabian Nights."

LOUIS EDMONDS (Maximillian)

Louis Edmonds, a graduate of Carnegie Tech, is making his Broadway debut in "Candide" after servicing an extensive apprenticeship in off-Broadway productions, where he appeared in "Way of the World," "The Cherry Orchard" and "Uncle Vanya." He also toured in "Darkness at Noon" and has been seen extensively on television.

(Continued on page 24)

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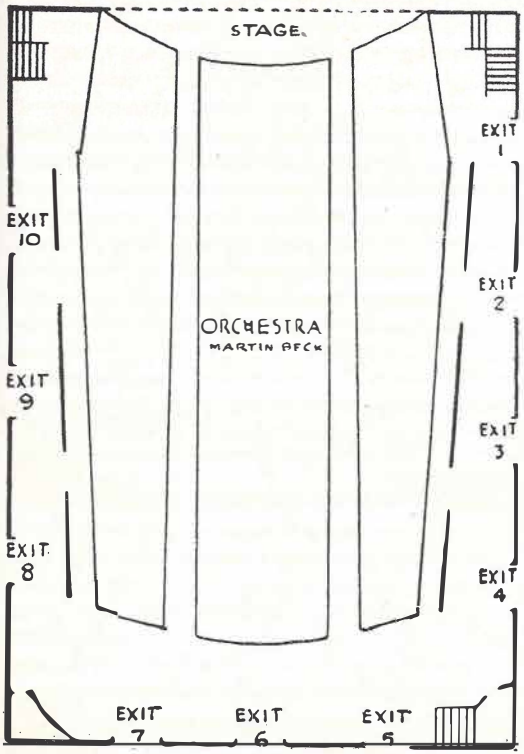

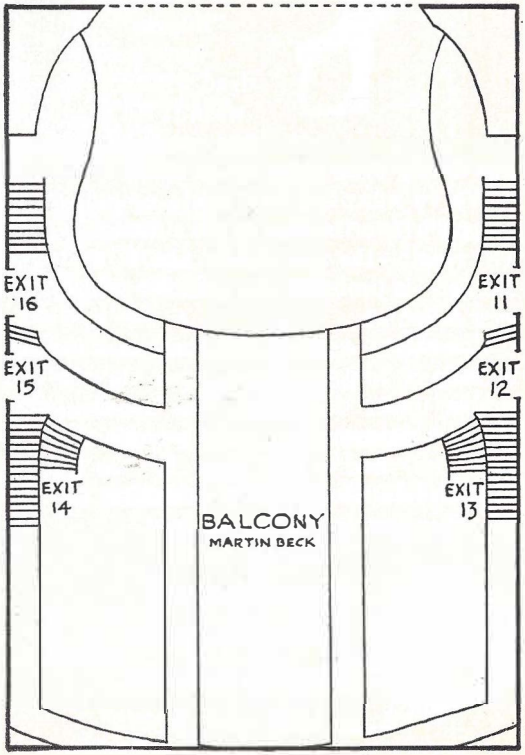

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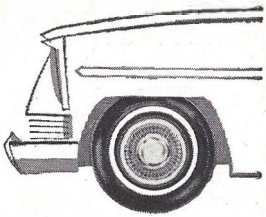

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WHO'S WHO IN THE CAST

(*Continued*)

JOSEPH BERNARD (Sultan Milton)

Joseph Bernard found his way from Brooklyn's Abraham Lincoln High School to the Royal Academy of Dramatic Arts in London. In New York he has appeared off-Broadway in "A Stone for Danny Fisher" and "Mardi Gras," on Broadway in "The Lark," "Mister Roberts," "Golden Boy," "A Flag Is Born" and "Skipper Next to God," and at the New York City Center in "Guys and Dolls" and "Finian's Rainbow."

LILLIAN HELLMAN

Lillian Hellman is one of the handful of playwrights in the American theatre whose name is as important on a program as that of the reigning star. Her remarkable plays have not only won singular admiration from the critics, and habitually won prizes, but they have hurdled the commercial barrier and proved successful at the box-office as well. Commencing with "The Children's Hour," first presented in 1935, Miss Hellman's plays have been "Watch on the Rhine," "Days to Come," "The Little Foxes," "The Searching Wind," "Another Part of the Forest," "Montserrat," "The Autumn Garden," and last season's triumph, her adaptation of Anouihl's "The Lark." Born in New Orleans, Miss Hellman has been a New Yorker since attending New York University. She began her writing as a book reviewer, continued as a press representative, progressed to becoming a play reader for Herman Shumlin, who subsequently produced many of her plays. "Candide" marks her first endeavor in the musical theatre, although "The Little Foxes" was transformed into the notable modern opera "Regina." Miss Hellman has been warmly acclaimed abroad, and her plays have been translated into every civilized tongue in the world.

LEONARD BERNSTEIN

Leonard Bernstein's musical recognition and activity has been extraordinary and on an international scale. After graduation from Harvard he studied at the Curtis Institute and then joined the teaching staff of the Berkshire Music Center. He has been guest conductor of the New York Philharmonic,

(*Continued on page 26*)

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Music by LEONARD BERNSTEIN
Lyrics by RICHARD WILBUR
Additional lyrics by
John Latouche and Dorothy Parker
Directed by TYRONE GUTHRIE

starring
MAX ADRIAN
with
ROBERT ROUNSEVILLE BARBARA COOK
and
IRRA PETINA

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WHO'S WHO IN THE CAST

(Continued)

the NBC Symphony and the Ballet Theatre. He has also conducted the New York City Center Symphony and at La Scala in Milan, at the International Music Festival in Prague, and Symphonies in Canada, England, France, Holland, Scotland and Italy. He has made regular appearances with the Boston Symphony and the Israel Philharmonic in Tel Aviv. On numerous occasions he has also appeared in the dual role of pianist and composer. He has recently been appointed co-conductor of the New York Philharmonic, with Dimitri Mitropoulos. In addition to his many compositions in the more classical vein, Mr. Bernstein wrote the ballets "Fancy Free" and "Facsimile," the scores for the Broadway musicals "On the Town" and "Wonderful Town," and the motion picture "On the Waterfront." He has recently completed several new recordings and made two noteworthy TV appearances on Omnibus.

RICHARD WILBUR

Poet, dramatist, lyricist Richard Wilbur has been proclaimed as one of the leading voices in contemporary poetry. "Things of This World" is his latest volume. A native New Yorker, he was educated at Amherst and Harvard and is currently a member of the teaching staff at Wellesley. In 1954 Mr. Wilbur won the Prix de Rome and earlier this season his translation of Moliere's "Misanthrope" was presented in Boston and New York. He is a *New Yorker Magazine* contributor, and his other volumes of poetry are entitled "The Beautiful Changes" and "Ceremony and Other Poems."

TYRONE GUTHRIE

No illustration of Tyrone Guthrie's varied direction would be more explicit than in the comparison of the three productions he directed in New York last season. For he was uniquely represented on Broadway by Thornton Wilder's "The Matchmaker," and the Stratford, Ontario, Shakespeare Festival Theatre's "Tamburlaine"; and the Phoenix Theatre's "Six Characters in Search of an Author." Previously Dr. Guthrie visited New York to direct the Theatre Guild production of "He Who Gets Slapped" and the Metropolitan Opera Company's new produc-

tion of "Carmen." Dr. Guthrie's career as a director began in 1926, after a brief skirmish with acting. His distinguished association with London's famed Old Vic began in 1933 and continued until 1945, when he commenced free-lancing through the world, directing "Oedipus Rex" for the Habimah Players in Tel Aviv; several plays for the Edinburgh Festival; "Hamlet" at the Gate Theatre in Dublin; "Oedipus Rex" and "The Taming of the Shrew" at the Svenska Tearn in Helsingfors; and "The Taming of the Shrew," "Richard III," "Oedipus Rex" and "All's Well That Ends Well" at the Shakespeare Festival Theatre in Canada. For good measure Dr. Guthrie also created theatre history with his direction of the opera "Peter Grimes," at London's Covent Garden Royal Opera House, and the Coronation productions of "Henry VIII" and "Tamburlaine" at the Old Vic in 1951.

ETHEL LINDER REINER

After serving an apprenticeship in various theatre capacities, including a period working with the American National Theatre and Academy on their Broadway play series, Ethel Linder Reiner launched herself as a producer when she presented Gertrude Stein and Virgil Thompson's opera "Four Saints in Three Acts," which enjoyed engagements both in New York and Paris. Then she momentarily joined forces with Cheryl Crawford and co-produced Tennessee Williams' "Camino Real." Last season Mrs. Reiner divided her producing activity between New York and London, presenting Geraldine Page in "The Rainmaker" on Broadway and Gladys Cooper and Wendy Hiller in "A Night at the Ball" in London.

The operetta "Candide" premiere, Dec. 1, 1956.

• • •

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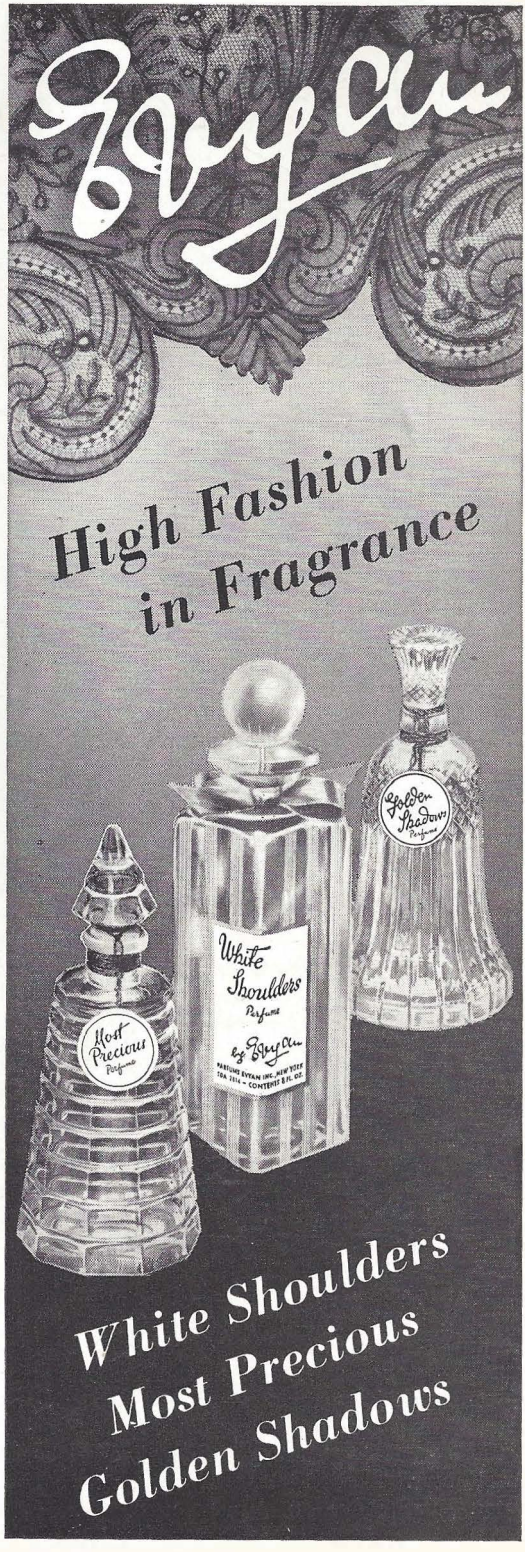

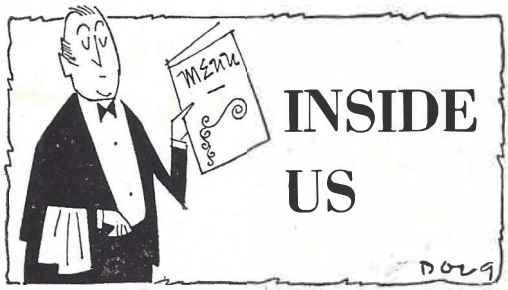

INSIDE US

OF course, you didn't need that last one; of course, you shouldn't have mixed drinks; of course, if you'd had a little something to eat first; of course—but anyhow, you've still got the screaming meamies!

What to do? Here is a medical treatise from the College of Experience:

(1) Try not to mix the grape and the grain. Wine's fine, but not with gins, whiskies and the like. If it's to be wine, then eschew the highballs and cocktails in favor of sherry, Madeira, vermouth, brandy, Armagnac, etc., or their concoctions. (2) Ounce-of-prevention: take a spoonful of straight olive oil before you leave home—not as bad as it sounds. (3) No matter how tired you are, take a huge beaker of milk before retiring; and—(4) next day, if you still have the stinging butterflies: (a) Go to the Hotel Plaza for their Sunday anti-meamies cream of chicken soup. (b) You can get "Hangover Soup" from Imre Sandor or make your own with sauerkraut and cut up frankfurters. (c) Fernet Branca —a jigger or two. Bitter as gall, it tastes so bad nothing else matters (I've gotten to like its taste). If you find it too rough, try straight Campari, a much milder-type Italian bitters. (d) Alka Seltzer in the U.S.; Eno's Fruit Salts in the English way and available here. (e) Take another stiff one!

• By popular request, I repeat the recipe for "Farmer's Bishop," the best of the cold weather bowls and as American as Sousa's band. To serve 25, stick 5 oranges full of cloves like a hedgehog. Bake 'em in the oven till they ooze. Place the hot oranges in a punch bowl (preferably silver or other metal). Pour over them a bottle of Apple Brandy; touch a match and watch the pretty blue flame for a minute—then douse with a ½ gallon of sweet cider (or Mott's Apple Juice) which you have previously heated to a simmer. That's all—no nutmeg, no cinnamon—just serve in punch cups. Wassail!

—Robert Jay Misch.

ABOUT "CANDIDE"

FOR two hundred years Voltaire's "Candide" has been a beloved and international best seller, as brilliant, amusing and stimulating to the readers who bought it today, in its latest paper-back edition, as to those who relished it in the 18th century. To connoisseurs, critics and the reading public alike, "Candide" remains one of the great satires of all time. It hits out in all directions and encompasses all human nonsense.

For our musical reincarnation of "Candide" we open, as did Voltaire, on a peaceful scene in the Baron's castle in Westphalia. The Baron and Baroness have a beautiful daughter, a dull son, and an adopted son, who is Candide. There is a tutor-in-residence, the optimistic philosopher, Dr. Pangloss. Given any catastrophe, he can prove that it happened for the best in this best of all possible worlds. Later we meet his counterpart, Martin, the incurable pessimist, who valiantly and just as easily disproves this happy theory.

Candide is, of course, in love with Cunegonde, the Baron's beautiful daughter. We meet them on their wedding day. But the ceremony is disrupted by invading Hessians, attempting to rescue their King. Everyone seems to die, and Candide goes forth to travel throughout the world, observing all human folly and seeking ideal love.

His adventures take us on an outrageous journey from Westphalia to Lisbon, through earthquake, fire and flood, to Paris and the elegance of the French Court, across the wide ocean to Buenos Aires, and back again through amoral Venice, to Westphalia, having found his own true love and, in Voltaire's words, how to live and cultivate his garden.

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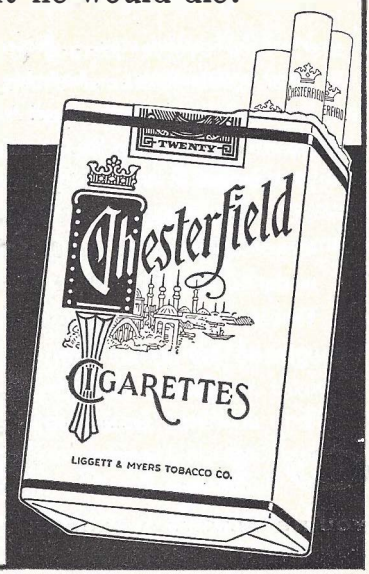

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